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AN EXCELLENT
REPRESENTA-
TION OF THE
MORE COMMON
COLONIAL
BUNGALOW



SIMPLE, DIG-
NIFIED AND
WHOLESOME IN
APPEARANCE

COLONIAL INFLUENCE BRINGS THE BUNGALOW TO GREATER PERFECTION

BY CHARLES ALMA BYERS

“AS the births of living creatures,” says Bacon, “at first are ill-shapen, so are all innovations.” Perfection comes only from time, growth, development. Yet perfection, as we commonly employ the term, is usually but a milestone; to-day’s perfections are often to-morrow’s imperfections. This is especially true of architecture, for, as the later Disraeli has said, “Change is constant.” And in the bungalow, perhaps because in a comparatively short while we have witnessed both its introduction and its rather rapid development through a number of stages, we find this view of progress particularly emphasized.

The bungalow in its earliest stage in America was decidedly a picturesque but ramshackle creation—rustic to the extreme, loosely constructed, and habitable only for warm climates like southern California, where it had its first popularity. Subsequently it passed through other stages, losing in the meanwhile many of its early characteristics that tended to localize its adaptability, and gradually it won, and justly, a foothold for itself throughout the country. However, the real bungalow at its

very best has ever retained certain structural traits, notably in roof treatment, to restrict or limit it from attaining to universal and all-round practicability, even for the home of the humble, inexpensive kind. But in the last few years has come still another stage in the bungalow’s development—the so-called Colonial type, which would seem to constitute a style that may be adopted with entire satisfaction for use in any part of the country, or under any condition. It perhaps, in the bungalow line, represents to-day’s perfection.

The Colonial bungalow of to-day resembles but little, if at all, the bungalow of some years ago—America’s original. Possibly to term it a “Colonial cottage” would be more appropriate. However that may be, it is unmistakably of Colonial influence;

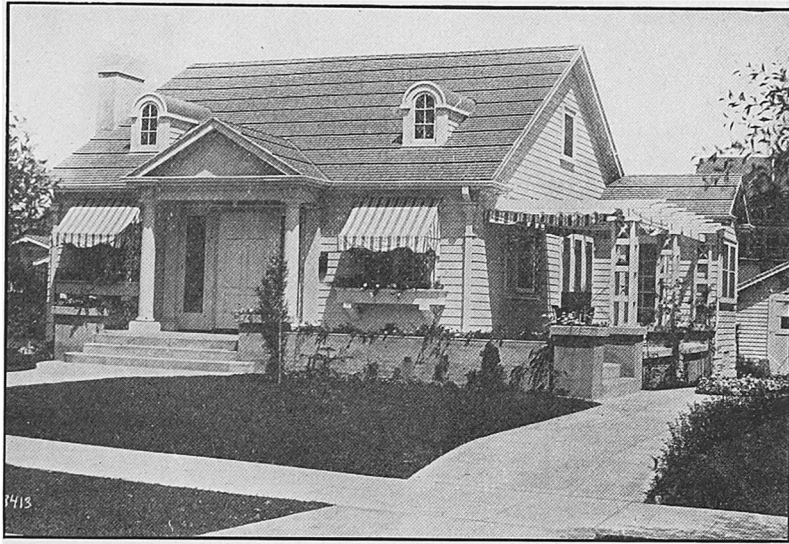
and, as is typical of the real bungalow, it is, in its true interpretation, a house of but a single story. In the beginning, of course, the Colonial influence was less pronounced and the bungalow characteristics proportionately predominant, but it is just the reverse that is now true, and doubtless with results more generally pleasing.



THE COMBINATION OF SIDE AND ENTRANCE PORCHES AND THE PERGOLA-COVERED TERRACE GIVES PARTICULAR CHARM TO THE FRONT OF THIS HOUSE

This new type of the bungalow is also a quite natural product of the day, for the prevailing vogue of Colonial influence on our home architecture in general makes its introduction most timely. It moreover, represents the embodiment of this popular influence in our smallest and least expensive homes, producing a type of house that not only is strictly modern in style and inexpensive to build but is practical for any locality, attractive in appearance, and invariably convenient and home-like in its interior treatment. In brief, as will be realized from a study of the accompanying illustrations, it constitutes a style of broad appeal and many possibilities.

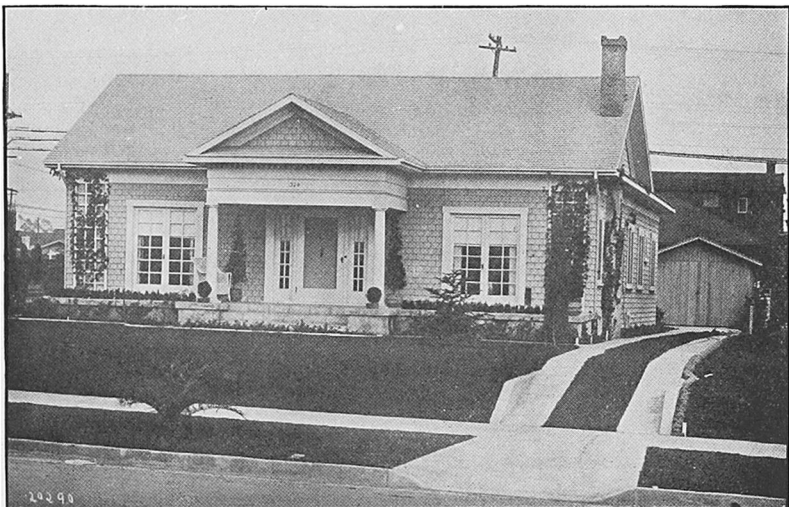
The first of these illustrations shows the Colonial bungalow in its most typical interpretation. Although comparatively simple in general design, it presents an exterior that is dignified, charmingly attractive, and suggestive of substantial and warm construction. With its narrow resawed siding and its trim painted pure white and its shingled roof painted a light shade of green, while its masonry-work consists of white cement, the dignity and simplicity of its exterior is pleasingly emphasized; and truly typical of the modernized Colonial style is the hood-like extension comprising the front entrance, together with the latch-equipped front door and the side panels of glass. At each side of the entrance porch is a most inviting cement terrace, one half of which is uncovered, while the other half is covered with pergola beams, extending at one end into a *porte-cochère*. The rooms of this house are living-room, dining-room, breakfast-room, kitchen, two bedrooms and bath, besides the usual laundry porch off the kitchen. The interior finish throughout is in white enamel, with the walls of the principal rooms papered in Colonial style, and hardwood floors prevail throughout, except in the kitchen, bathroom and laundry porch.



A SIDE PERGOLA-PORCH AS A CONTINUATION OF THE FRONT TERRACE IS A DELIGHTFUL FEATURE OF THIS BUNGALOW

employed for the front with charming effect, and another enhancing feature is the flower or plant-trough that enables the growing of a border of greenery across the outer edge of the terrace. In this case the walls, as well as the roof, are painted a light French gray, while the trimming is done in white, and the front door is equipped with both an old-fashioned latch and knocker. The rooms here are living-room, dining-room, kitchen, three bedrooms and bath, as well as the customary screened porch and a delightful rear lounging porch. The living-room and dining-room are finished in Juana-costa, or Mexican mahogany, and elsewhere the finish is in white enamel, while in all the principal rooms the walls are attractively papered and the floors of oak.

The house shown in the next illustration differs mainly from the ones previously mentioned in that it possesses a roomy and very serviceable attic and has a particularly delightful pergola-porch on one side. The open terrace in this instance extends across only a portion of the front, constituting a sort of connecting link between the entrance-porch and the pergola-porch on the side, as well as reaching



AN ATTRACTIVE AS WELL AS PRACTICAL INTERPRETATION OF THE COLONIAL BUNGALOW

The next house here illustrated is somewhat similar in structural lines, although more or less different in detail treatment. Its outside walls, for instance, are shingled, and opening onto the front terrace are two pairs of French windows, while the entrance porch is also of quite different design. rose ladders, with their graceful covering of vines, are here

employed for the front with charming effect, and another enhancing feature is the flower or plant-trough that enables the growing of a border of greenery across the outer edge of the terrace. In this case the walls, as well as the roof, are painted a light French gray, while the trimming is done in white, and the front door is equipped with both an old-fashioned latch and knocker. The rooms here are living-room, dining-room, kitchen, three bedrooms and bath, as well as the customary screened porch and a delightful rear lounging porch. The living-room and dining-room are finished in Juana-costa, or Mexican mahogany, and elsewhere the finish is in white enamel, while in all the principal rooms the walls are attractively papered and the floors of oak.

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ing to the automobile driveway. It is edged with a trench for flowers, and at each of the front window groups are attractive flower-boxes. The outside walls of this house, including the trim, is painted white; the shingled roof is green, and the masonry-work is of white cement. A very interesting appearance is created in the roof by the

tripling of every sixth course of shingles. The house's rooms are living-room, dining-room, breakfast-room, kitchen, two bedrooms and bath, besides the attic, which has been designed to serve as a children's sleeping-room and a nursery. The finish is in white enamel, and hardwood floors prevail in all the rooms, except the bathroom, kitchen and attic. French doors give access onto the side porch from both the dining-room and the breakfast-room.

The last of the illustrations shows a larger and outwardly a somewhat more ornately treated bungalow of the Colonial type. A cement-floored porch extends entirely across the front and back for a short distance along one side. Only the center or entrance part of the front portion is roofed, the remainder being covered in pergola fashion, which also includes the *porte-cochère* extension at one end. As will be observed, the ornate touch is really confined to the hand-sawed ends, which are of rather intricate design, of the pergola cross-beams and the false rafters of the entrance-hood. The narrow siding, the trim and the cement-work are in white, and the roof is green, while green shutters are used at two of the front windows. The rooms are living-room, dining-room, breakfast-room, kitchen, two bedrooms, maid's room, den and bath. Besides the front door, entry is provided to the living-room by

French doors opening off of the side porch, and French doors also connect this porch with the dining-room. These two rooms are finished in old ivory, in Colonial style, and white enamel is used for the finish elsewhere, while hardwood floors prevail throughout, except in the kitchen, bathroom and servant's room.

Each of these houses contains a fireplace, located in the living-room, and each also possesses a small basement, walled and floored with concrete, and is heated from a furnace. All are substantially and warmly constructed, making them suitable for almost any climate; and, besides being especially attractively and cozily finished and decorated, their interiors are provided with an admirable assortment of built-in features.

All in all, the Colonial bungalow constitutes a very practical and all-around satisfactory type of inexpensive home—modern, in good taste and subject to the usual individuality in its interpretation. As to cost, for instance, the houses here shown represent expenditures ranging from about \$2,200 to \$3,500. Invariably presenting exteriors that are largely white, or gray, houses of this kind naturally fit, in a truly charming manner, into almost any scheme of gardening, and are always creditable to any city street.

JAPANESE CLOISONNÉ—A NEGLECTED ART

BY T. I. KAWASHIMA

CLOISONNÉ or "Shippo," which literally means "seven jewels," is fast disappearing from Japanese art. A few pieces which still remain on the art dealers' shelves in this country are only what are left from the once magnificent collections which were brought here every year since the Chicago Exposition time, and although there are still a large number of so-called "silver cloisonné" of the glass-enameled kind they are not classed as genuine in Japan. The genuine cloisonnés are always smoothly polished and they are not enameled on the surface, and these are getting very scarce even in Japan. This sad result is attributed to the difficulty of making them and a dearth of artists.

A real cloisonné takes at least two to three months to make, and some of those exquisite ones take nearly a whole year to complete and once they are made they can never be duplicated even by their

originators. Therefore they are very expensive, even the smallest ones costing nearly ten dollars apiece, and the intrinsic value of the best cloisonné which now can be turned out is said to be nearly a half-million dollars and it takes three to five years to complete. The large pair of cloisonné vases which were presented to the former Czar of Russia by His Majesty of Japan a few years ago are said to value about seven hundred dollars, and unless one sees the process of their making he will not be able to understand why they are so expensive. Reputed curio dealers in Tokyo and elsewhere are complaining of the scarcity of good old cloi-



THERE ARE BUT THREE CLOISONNÉ FACTORIES IN JAPAN AND ONLY ONE HUNDRED ARTISTS IN ALL WHO ARE MAKING THESE PRECIOUS SPECIMENS OF ART

sonné and they have now despaired of their reappearance, because their makers are also fast disappearing—due to the decline of this industry on one hand and the general increase of cost of living in Japan on the other. They say a great number of